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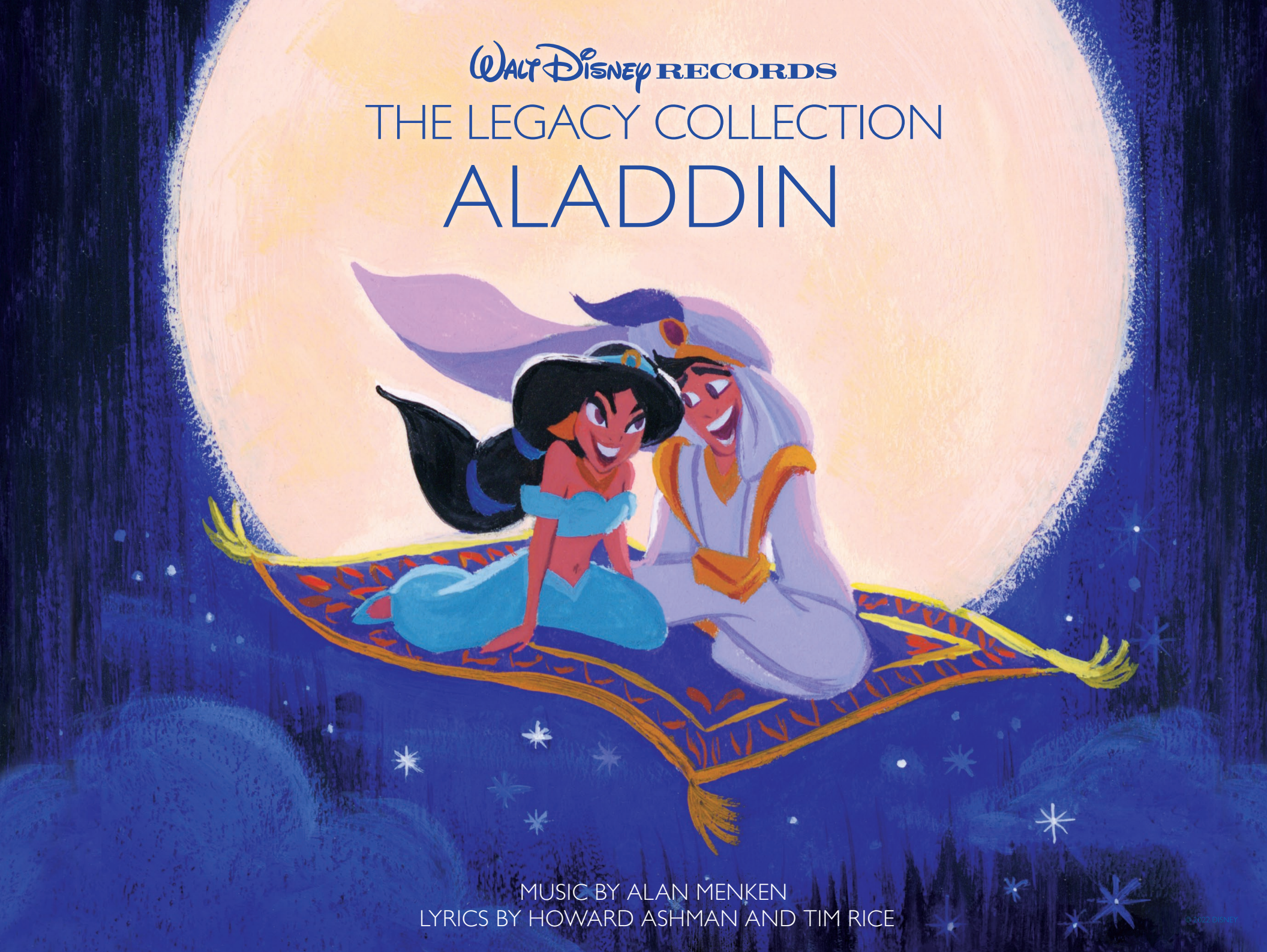
THE LEGACY COLLECTION

ALADDIN



MUSIC BY ALAN MENKEN
LYRICS BY HOWARD ASHMAN AND TIM RICE

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In 1988, as Howard Ashman and I were deep into our songwriting for the animated movie of *The Little Mermaid*, we were simultaneously working on another project, which drew on Howard's earlier ideas for an adaptation of *Thief of Bagdad*. That project became *Aladdin*. And it turned into one of the most exciting, unpredictable and inspiring creative journeys in my career; a magical excursion that, even now, seems never ending. Our animated *Aladdin* was followed by countless incarnations, including the long-running Broadway show and recent live-action movie adaptation. But the original work is always our north star.

As we embarked on writing *Aladdin*, Howard and I started, as we always did, with finding our stylistic approach to storytelling through an original and entertaining choice of musical vocabulary. With *Little Shop of Horrors*, the world of early '60s rock and roll provided the perfect mixture of light fun and a beach blanket horror film version of the end-of-the-world, apocalypse. With *The Little Mermaid*, a combination of Calypso, German and French cabaret, and traditional sea shanties created a mixture of innocent fairytale and knowing pop-culture winks. And *Beauty and the Beast* came alive through the influence of romantic classical music, operetta, French music hall and classic Disney tropes. The key to our *Aladdin* came from paying homage to homegrown All-American ways of portraying the "mysterious east"; the backstreet "Timberg Alley" of the Fleischer cartoons, the exotic fun of the Bob Hope and Bing Crosby Road pictures, the zesty irreverence of Harlem jazz; all mixed with the intrinsic touch of Ashman and Menken.

In our first take on this project, we approached it as an action-adventure buddy pic, with romance as more of a sub-plot. Aladdin was

one of a group of four busking street performers in Baghdad. His mother, like any contemporary mom, wanted him to make something of himself. The genie, much like the fabled Genie of the Ring, was depicted like a hipster, with his earring and black complexion. Jasmine was a bit of a spoiled Valley Girl. And Jafar was our mustache-twirling, hook-nosed, larger-than-life villain. The Sultan was that slightly befuddled, ineffectual, coddling daddy, so common in Golden Age Hollywood romantic comedies.

The first presentation of our new animated musical score included the full length "Arabian Nights," which presented a breathlessly exaggerated depiction of the excitement and dangers of the world of *Aladdin*. We wanted to bring the audience into the '30s and '40s sensibilities of the Hollywood version of these faraway tales. In doing so, we made fun of a litany of cliché stereotypes in order to establish a playful and knowing tone to our storytelling. Comic references to cutting off body parts or making light of mythical barbarism (which eventually ended up hitting the cutting floor) were intended to bring comic relief to a part of our world that was more than a bit on edge. The opening musical motif broadly uses deliberately simplistic echoes of traditional Arab and Mediterranean themes. And the vocal style pays homage to the colors of the muezzin's call to prayer from the minarets throughout the Islamic world.

As it turned out, not surprisingly, the Disney studio, and Roy Disney especially, was uneasy about the way *Aladdin* pushed boundaries. And the project was shelved temporarily, making room for other, more traditional Disney territory, including *Beauty and the Beast*. In putting this project aside, we were putting a treasure trove of amazing songs into moth-balls. Besides our opening we had "Babkak, Omar, Aladdin, Kassim," the signature song of the street-performer quartet; in which Al and his three buddies celebrate their freewheeling lifestyle and sense of youthful bravado. Then an "Arabian Nights" reprise about the evil Jafar's bargain with Aladdin. "Friend Like Me," written in the style of the great Fats Waller, introduced the Genie as a high energy shape-shifter in what was always intended to be our biggest, through-the-roof, showstopper. Then, in "Proud of Your Boy" Aladdin, fresh from becoming the Genie's master, makes a promise to his mom that he'll somehow turn his life around and make good. "Call Me a Princess" introduced us to an early version of Princess Jasmine, in which she revels in her entitlement, drawing on a more contemporary connotation of the word "princess". In "How Quick They Forget," the three remaining buddies sing a barbershop quartet, minus-one, about how Aladdin abandoned them to become Prince Ali. And, when his trio-posse come to rescue Aladdin in heroic and hilarious fashion, they sing "High Adventure" all the way to total disaster (followed, of course, by a happy ending reprise of "Arabian Nights.")

So, with all of that material pulled from production, Howard and I moved on to working on *Beauty and the Beast*, putting our work on *Aladdin* aside. And, along with that, terrified and insecure, but with Howard's full encouragement, I dove into learning the craft of composing movie underscore on *The Little Mermaid*. With all of these exciting new chapters opening up, there was also a different level of angst underlying everything.

At creative work sessions Howard would unexpectedly become emotionally unhinged by seemingly small incidents. He would suddenly want to pull the plug on sending material out of fear of humiliation. An intermittent mic connection would result in an expensive Walkman Pro being smashed on the ground. And it all became explained as of the Governor's Ball at the '89 Oscar® ceremony, after we'd won three awards between us. Howard felt happy and grateful. And, at the same time, he told me that, when we got back to New York, we had to have a serious conversation. That conversation revealed the fact that he was dying of AIDS, something he had known for years and kept secret from nearly everyone, for fear of being ostracized and, that word again, "humiliated."

So, I suppose it is fitting that, when we were asked to return to work on *Aladdin*, and we focused on writing a song for Jafar to sing, that song became "Humiliate the Boy"; in which Aladdin is robbed of everything he ever had or ever dreamed of. To say that the connection was deliberate would be a complete misunderstanding of Howard's creative process. But, as in many of our songs from that period, the significance is undeniable.

Another important remaining song was Aladdin, as Prince Ali, along with the Genie and a throng of thousands, making a huge and triumphant entrance into the royal palace. And the writing of this song, it turned out, happened as Howard was hospitalized at St. Vincent's Hospital in the West Village. I brought

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a light, portable keyboard with me, sat on the edge of his hospital bed and, together, we wrote "Prince Ali."

As Howard's condition worsened, it became necessary for the creative process of story rewrites on *Aladdin* to continue without Howard's participation. And, as with Howard, I was protectively omitted from these discussions, to avoid a strained dishonesty in our collaboration. Starting with a day that's been referred to as "Black Friday," in which Jeffrey Katzenberg insisted on a change in direction, the basic story shifted from a buddy adventure to a romance between Aladdin and Jasmine. Al's gang was axed. Mom was cut. It was a new journey. And I only became aware of this following Howard's passing in March of '91.

He died over six months before the release of *Beauty* and a full year and half before *Aladdin* became the highest grossing animated movie of all time (later to be surpassed by *The Lion King*.) And as I composed the score for *Beauty* and somehow also wrote the songs for *Newsies* (along with my friend and lyricist, Jack Feldman,) I was also working on the revised *Aladdin*. Where I had a collaborator and partner in all aspects of these projects, songwriting, story structure and music producing, I now had to do these things without him.

(Thanks to being associated with the fantastic team that was Disney Animation at that time, I had amazing talents to help me, most especially head of music at animation, Chris Montan and my music team, which consisted of, musical director/conductor, David Friedman and orchestrator/arranger, Danny Troob.)

One of my first adjustments was to deal with the cutting of Aladdin's mother. With that decision, "Proud of Your Boy" became unusable. Instead of singing to his mom, we decided to try an idea of having Aladdin sing to his little sidekick, his pet monkey, Abu, about how he would be there to protect him. And I wrote music and lyrics for a song called "You Can Count on Me." But further story changes led to a song idea that Howard and I had previously discussed; Aladdin and Jasmine singing on their magic carpet ride.

And, to that end, Tom Schumacher and Peter Schneider, the joint heads of Disney Animation, asked me how I'd feel about collaborating with Tim Rice to complete the score. And, for me it was an incredible blessing at that difficult time, a blessing that has only grown exponentially over the ensuing three decades. I knew of Tim as half of the team of Webber & Rice, who had struck gold with *Jesus Christ Superstar* and *Evita*. And the marriage of our styles proved extremely successful. When we started our writing together it was a relatively high-pressure endeavor, as the picture was well into production with the opening only months away.

We had three assignments to tackle: a production number to replace "Babkak, Omar, Aladdin, Kassim," a new song for Jafar and a love song to be sung on our magic carpet ride. Plans were made for me to fly over to London to work with Tim on these songs. And, feeling the pressure, I didn't want to show up empty handed. One of my biggest concerns was to make sure there would be a seamlessness between the songs I wrote with Howard and the new ones I'd be writing with Tim. In service of that, a few days before flying over, I sent a cassette of musical ideas along with some dummy lyrics that I

thought might help convey my intentions. For the magic carpet ride song, I used a dummy title of "The World at My Feet," which Tim, wisely revised to "A Whole New World"; probably realizing that, foot fetishists aside, the word feet is not the most romantic image. For the new production number, we wrote a song in which Aladdin sings to the audience as he schemes, steals and frantically escapes from people pursuing him in the marketplace. And, for Jafar, we wrote "Why Me?," a stylish soft shoe litany of complaints.

In the end, the Menken/Rice Jafar song moment became a reprise of "Prince Ali." The marketplace song became "One Jump Ahead" and "A Whole New World" became one of the most successful songs in either of our careers, not to mention in the history of movies. It won the Academy Award® and Golden Globe® for Best Song (along with a Best Song nomination for "Friend Like Me" and a Best Score win for the *Aladdin* score), as well as shockingly winning the Grammy® Song of the Year. And, besides that, the pop single of the song reached number one on the Billboard charts.

Now, some three decades later, when I look back on those few years in the early '90s, I shake my head in wonder. How to explain the confluence of wonderful projects, exhilarating moments, heartbreaking losses, incredible acclaim and weird turnarounds. And, as I expressed before, it's a story that continues to be written to this day. Just unbelievable.

Alan Menken
Composer
Aladdin

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ARABIAN NIGHTS

Performed by Bruce Adler
Music by Alan Menken
Lyrics by Howard Ashman
Produced by Alan Menken

Oh I come from a land, from a faraway place
Where the caravan camels roam
Where it's flat and immense
And the heat is intense
It's barbaric, but hey, it's home

When the wind's from the east
And the sun's from the west
And the sand in the glass is right
Come on down
Stop on by
Hop a carpet and fly
To another Arabian night

Arabian nights
Like Arabian days
More often than not
Are hotter than hot
In a lot of good ways

Arabian nights
'Neath Arabian moons
A fool off his guard
Could fall and fall hard
Out there on the dunes

ONE JUMP AHEAD

Performed by Brad Kane
Music by Alan Menken
Lyrics by Tim Rice
Produced by Alan Menken and Tim Rice

Aladdin
Gotta keep
One jump ahead of the breadline
One swing ahead of the sword
I steal only what I can't afford
That's everything!

One jump ahead of the lawmen
That's all, and that's no joke
These guys don't appreciate I'm broke

Crowd
Riffraff! Street rat!
Scoundrel! Take that!

Aladdin
Just a little snack, guys

Crowd
Rip him open, take it back, guys

Aladdin
I can take a hint, gotta face the facts
You're my only friend, Abu!

Crowd
Who?

Ladies
Oh it's sad Aladdin's hit the bottom
He's become a one-man rise in crime
I'd blame parents except he hasn't got 'em

Aladdin
Gotta eat to live, gotta steal to eat
Tell you all about it when I got time!

One jump ahead of the slowpokes
One skip ahead of my doom
Next time gonna use a nom de plume
One jump ahead of the hitmen
One hit ahead of the flock
I think I'll take a stroll around the block

Crowd
Stop, thief! Vandal!
Outrage! Scandal!

Aladdin
Let's not be too hasty

Lady
Still, I think he's rather tasty

Aladdin
Gotta eat to live, gotta steal to eat
Otherwise, we'd get along

Crowd
Wrong!

Aladdin
One jump ahead of the hoofbeats
(Vandal!)
One hop ahead of the hump
(Street rat!)
One trick ahead of disaster
(Scoundrel!)
They're quick, but I'm much faster
(Take that!)
Here goes, better throw my hand in
Wish me happy landin'
All I gotta do is jump

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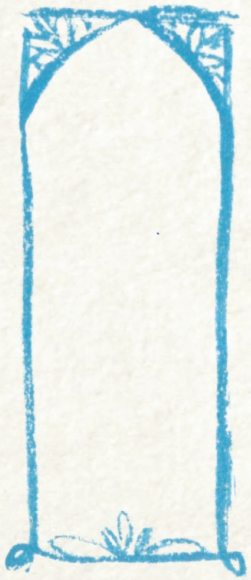
ONE JUMP AHEAD (REPRISE)

Performed by Brad Kane
Music by Alan Menken
Lyrics by Tim Rice
Produced by Alan Menken and Tim Rice

Riffraff, street rat
I don't buy that
If only they'd
look closer
Would they see a poor boy? No, siree
They'd find out
There's so much more to me



FRIEND LIKE ME

Performed by Robin Williams
Music by Alan Menken
Lyrics by Howard Ashman
Produced by Alan Menken

Well Ali Baba had them forty thieves
Scheherazad-ie had a thousand tales
But master you in luck' cause up your sleeves
You got a brand of magic never fails
You got some power in your corner now
Some heavy ammunition in your camp
You got some punch, pizzazz, yahoo and how
See all you gotta do is rub that lamp
And I'll say

Mister Aladdin, sir
What will your pleasure be?
Let me take your order
Jot it down
You ain't never had a friend like me
No no no

Life is your restaurant
And I'm your maître'd
C'mon whisper what it is you want
You ain't never had a friend like me

Yes sir, we pride ourselves on service
You're the boss
The king, the shah
Say what you wish
It's yours! True dish
How about a little more Baklava?

Have some of column "A"
Try all of column "B"
I'm in the mood to help you dude
You ain't never had a friend like me

Can your friends do this?
Do your friends do that?
Do your friends pull this out of their little hat?
Can your friends go, Poof!
Well, looky here
Can your friends go, Abracadraba, let 'er rip
And then make the sucker disappear?

So doncha sit there slack jawed, buggy eyed
I'm here to answer all your midday prayers
You got me bona fide, certified
You got a genie for your Chargé d'affaires
I got a powerful urge to help you out
So what-cha wish? I really wanna know
You got a list that's three miles long, no doubt
Well, all you gotta do is rub like so-and oh

Mister Aladdin, sir, have a wish or two or three
I'm on the job, you big nabob
You ain't never had a friend, never had a friend
You ain't never had a friend, never had a friend
You ain't never had a friend like me
You ain't never had a friend like me, hah!

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PRINCE ALI

Performed by Robin Williams
Music by Alan Menken
Lyrics by Howard Ashman
Produced by Alan Menken

Make way for Prince Ali
Say hey! It's Prince Ali

Hey! Clear the way in the old Bazaar
Hey you!
Let us through!
It's a bright new star!
Oh come!
Be the first on your block to meet his eye!

Make way! Here he comes!
Ring bells! Bang the drums!
Are you gonna love this guy!

Prince Ali! Fabulous he!
Ali Ababwa
Genuflect, show some respect
Down on one knee!
Now, try your best to stay calm
Brush up on your Sunday Salaam
Then come and meet his spectacular coterie

Prince Ali!
Mighty is he!
Ali Ababwa
Strong as ten regular men, definitely!

He faced the galloping hordes
A hundred bad guys with swords
Who sent those goons to their lords?
Why, Prince Ali

He's got seventy-five golden camels
Purple peacocks
He's got fifty-three
When it comes to exotic-type mammals
Has he got a zoo?
I'm telling you, it's a world-class menagerie!

Prince Ali! Handsome is he, Aliababwa
That physique! How can I speak?
Weak at the knee
Well, get on out in that square
Adjust your veil and prepare
To gawk and grovel and stare at Prince Ali!

(Sung in counterpoint)
There's no question this Ali's alluring
Never ordinary, never boring
Everything about the man just plain impresses
He's a winner, he's a whiz, a wonder!
He's about to pull my heart asunder!
And I absolutely love the way he dresses!

He's got ninety-five white Persian monkeys
(He's got the monkeys, let's see the monkeys)
And to view them he charges no fee
(He's generous, so generous!)
He's got slaves, he's got servants and flunkies
(Proud to work for him)
They bow to his whim love serving him
They're just lousy with loyalty to Ali! Prince Ali!

Prince Ali!
Amorous he! Ali Ababwa
Heard your princess was a sight lovely to see
And that, good people, is why he got dolled up
and dropped by

With sixty elephants, llamas galore
With his bears and lions
A brass band and more
With his forty fakirs, his cooks, his bakers
His birds that warble on key
Make way for Prince Ali!

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A WHOLE NEW WORLD

Performed by Brad Kane and Lea Salonga
Music by Alan Menken
Lyrics by Tim Rice
Produced by Alan Menken and Tim Rice

Aladdin
I can show you the world
Shining, shimmering, splendid
Tell me, princess, now when did
You last let your heart decide?

I can open your eyes
Take you wonder by wonder
Over, sideways and under
On a magic carpet ride

A whole new world
A new fantastic point of view
No one to tell us no
Or where to go
Or say we're only dreaming

Jasmine
A whole new world
A dazzling place I never knew
But when I'm way up here
It's crystal clear
That now I'm in a whole new world with you

Aladdin
Now I'm, in a whole new world with you

Jasmine
Unbelievable sights
Indescribable feeling
Soaring, tumbling, freewheeling
Through an endless diamond sky
A whole new world
(Aladdin: Don't you dare close your eyes)
A hundred thousand things to see
(Aladdin: Hold your breath – it gets better)
I'm like a shooting star
I've come so far
I can't go back to where I used to be

Aladdin
A whole new world
(Jasmine: Every turn a surprise)
With new horizons to pursue
(Jasmine: Every moment, red-letter)

Both
I'll chase them anywhere
There's time to spare
Let me share this whole new world with you

Aladdin
A whole new world
(Jasmine: A whole new world)
That's where we'll be
(Jasmine: That's where we'll be)

Aladdin
A thrilling chase

Jasmine
A wondrous place

Both
For you and me

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PRINCE ALI (REPRISE)

Performed by Jonathan Freeman
Music by Alan Menken
Lyrics by Tim Rice
Produced by Alan Menken and Tim Rice

Prince Ali, yes, it is he
But not as you know him
Read my lips and come to grips with reality
Yes, meet a blast from your past
Whose lies were too good to last
Say hello to your precious Prince Ali!

So Ali turns out to be merely Aladdin
Just a con, need I go on?
Take it from me
His personality flaws
Give me adequate cause
To send him packing on a one-way trip
So his prospects take a terminal dip
His assets frozen, the venue chosen
Is the ends of the earth – whoopee!
So long, ex-Prince Ali!

A WHOLE NEW WORLD (ALADDIN'S THEME)

Performed by Peabo Bryson and Regina Belle
Music by Alan Menken
Lyrics by Tim Rice
Produced by Walter Afanasieff

I can show you the world
Shining, shimmering, splendid
Tell me, princess, now when did
You last let your heart decide?

I can open your eyes
Take you wonder by wonder
Over, sideways and under
On a magic carpet ride

A whole new world
A new fantastic point of view
No one to tell us no
Or where to go
Or say we're only dreaming

A whole new world
A dazzling place I never knew
But now from way up here
It's crystal clear
That now I'm in a whole new world with you

Unbelievable sights
Indescribable feeling
Soaring, tumbling, freewheeling
Through an endless diamond sky

A whole new world
(Don't you dare close your eyes)
A hundred thousand things to see
(Hold your breath – it gets better)
I'm like a shooting star
I've come so far
I can't go back to where I used to be

A whole new world
With new horizons to pursue
I'll chase them anywhere
There's time to spare
Let me share this whole new world with you

A whole new world
(A whole new world)
A new fantastic point of view
No one to tell us no
Or where to go
Or say we're only dreaming

A whole new world
(Every turn a surprise)
With new horizons to pursue
(Every moment, red-letter)
I'll chase them anywhere
There's time to spare
Anywhere
There's time to spare
Let me share this whole new world with you

A whole new world
(A whole new world)
That's where we'll be
(Where we will be)
A thrilling chase
A wondrous place
For you and me

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WHY ME? (OUTTAKE)

Performed by Jonathan Freeman
Music by Alan Menken
Lyrics by Tim Rice
Produced by Alan Menken

In my formative and hungry years
I was unappreciated by my peers
As their slings and arrows flew
I would ponder – wouldn't you?
Why me? Why me?

For a man of my charisma and mystique
I have taken far too long to reach my peak
Why was my status never quo?
Why did no one want to know?
Poor me, why me?

Why was I so unable to fulfill my true potential?
Kept down by those I knew were smaller fry
Inconsequential, but here's the rub
Rub-a-dub-dub

I am power, I am clout personified
I've a genie and sheer malice on my side
It's a combination which
Works me up to fever pitch
Big "G" and me

When the master of the lamp says, "Bow," you bow!
You forget who wears the pants around here now
A man who knows just what to do
And who to do it to
Who's he? M-E!

And as for you, you little twerp
From now on, it's "as you were" time
Let's have your pretty princess
See how she's been wasting her time
Let's strip him bare there's nothing there

Though I hate to break a partnership
You're going on a one-way trip
To a corner of the sphere
Not a million miles from here
But two! Toodle-loo!

Who's the titan, who's the champ?
Who's the master of the lamp?
Who's the one who'll take up
Pages in *Who's Who*?
Who? Why, me!

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DISC ONE

1. ARABIAN NIGHTS
Performed by Bruce Adler
2. LEGEND OF THE LAMP *Score*
3. ON A DARK NIGHT *Score*
4. DIAMOND IN THE ROUGH *Score*
5. ONE JUMP AHEAD
Performed by Brad Kane
6. STREET URCHINS *Score*
7. ONE JUMP AHEAD (REPRISE)
Performed by Brad Kane
8. INTRO TO JASMINE AND JAFAR *Score*
9. JASMINE RUNS AWAY *Score*
10. MARKETPLACE *Score*
11. ALCHEMY *Score*
12. ROOFTOP *Score*
13. ALADDIN AND JASMINE CONFRONT JAFAR *Score*
14. DUNGEON *Score*
15. THE CAVE OF WONDERS (FILM VERSION) *Score*
16. SEARCH FOR THE LAMP *Score*
17. CONFIDING IN PAPA *Score*
18. INTRO TO GENIE *Score*
19. FRIEND LIKE ME
Performed by Robin Williams
20. PROVISOS AND QUID PRO QUO *Score*
21. JAFAR AND IAGO SCHEME *Score*
22. TO BE FREE (FILM VERSION) *Score*
23. JAFAR FINDS A SOLUTION *Score*
24. PRINCE ALI
Performed by Robin Williams
25. JOURNEYED FROM AFAR *Score*
26. SULTAN'S MAGIC CARPET RIDE *Score*
27. A VERY IMPRESSIVE YOUTH *Score*
28. ALI COMES COURTING *Score*
29. A WHOLE NEW WORLD
Performed by Brad Kane and Lea Salonga

DISC TWO

1. THE KISS *Score*
2. GENIE RESCUES ALADDIN *Score*
3. SULTAN UNDER A SPELL *Score*
4. MANIACAL JAFAR *Score*
5. ALADDIN'S WORD *Score*
6. IAGO IMPERSONATES JASMINE *Score*
7. JAFAR'S HOUR *Score*
8. PRINCE ALI (REPRISE)
Performed by Jonathan Freeman
9. THE ENDS OF THE EARTH *Score*
10. JAFAR IN CHARGE *Score*
11. THE BATTLE *Score*
12. HAPPY END IN AGRABAH *Score*
13. FINALE *Score*
14. A WHOLE NEW WORLD (ALADDIN'S THEME)
Performed by Peabo Bryson and Regina Belle
15. WHY ME? *(Outtake)*
Performed by Jonathan Freeman
16. MARKETPLACE *(Alternate) Score*
17. DUNGEON *(Alternate) Score*
18. INTRO TO CARPET *(Alternate) Score*
19. SEARCH FOR THE LAMP *(Alternate) Score*
20. JAFAR AND IAGO SCHEME *(Alternate) Score*
21. MAKE YOU A STAR *(Alternate) Score*
22. HAPPY END IN AGRABAH *(Alternate) Score*

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Soundtrack Credits

Music by Alan Menken
Lyrics by Howard Ashman and Tim Rice
Score Produced by Alan Menken
Executive Album Producer: Chris Montan

Compilation Produced, Mixed and Mastered by Bruce Botnick
A&R for Walt Disney Records: Dani Markman
Project Coordination: Gayle Jett
Score and Song Synchronization and Assembly by Neil S. Bulk
Asset Research and Assembly: Tommy Millstone

Songs Arranged by Alan Menken and Danny Troob
Song and Score Orchestrations by Danny Troob
"Jafar's Hour" and "The Ends of the Earth" Orchestrations
by Michael Starobin
Vocal Arrangements by David Friedman
Music Conducted by David Friedman
Songs Recorded by Bruce Botnick and Michael Farrow
Score Recorded by Bruce Botnick
Music Mixed by Bruce Botnick
Music Editor: Kathleen Bennett
Music Production Supervisor: Andy Hill
Music Preparation: Dominic Fidelibus
Music Contracting: Ken Watson
Vocal Contracting: David Friedman and Bobbi Page

"A Whole New World (Aladdin's Theme)"
Arranged by Walter Afanasieff and Robbie Buchanan
Engineered and Mixed by Dana Jon Chappelle
Peabo Bryson and Regina Belle appear courtesy of Columbia

Score Published by Wonderland Music Company, Inc. (BMI)
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Package Design: Sean Tejaratchi
Original Paintings and Illustrations: Lorelay Bové

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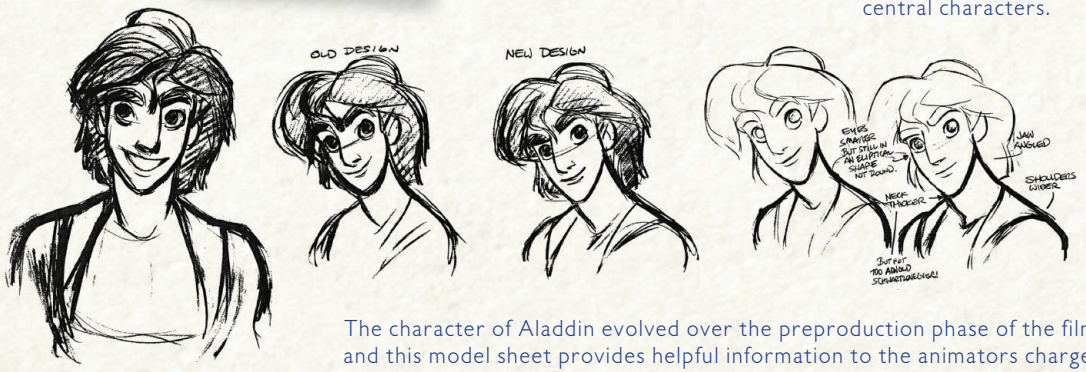
Arriving at the final look and design of an animated character is the result of many months (or more) of trial and experimentation. This character design art shows three different looks for Princess Jasmine.

Aladdin, Princess Jasmine and Abu are featured in this piece of visual development art exploring the look and relationship of these three central characters.



The character of Aladdin evolved over the preproduction phase of the film, and this model sheet provides helpful information to the animators charged with bringing the character to life.

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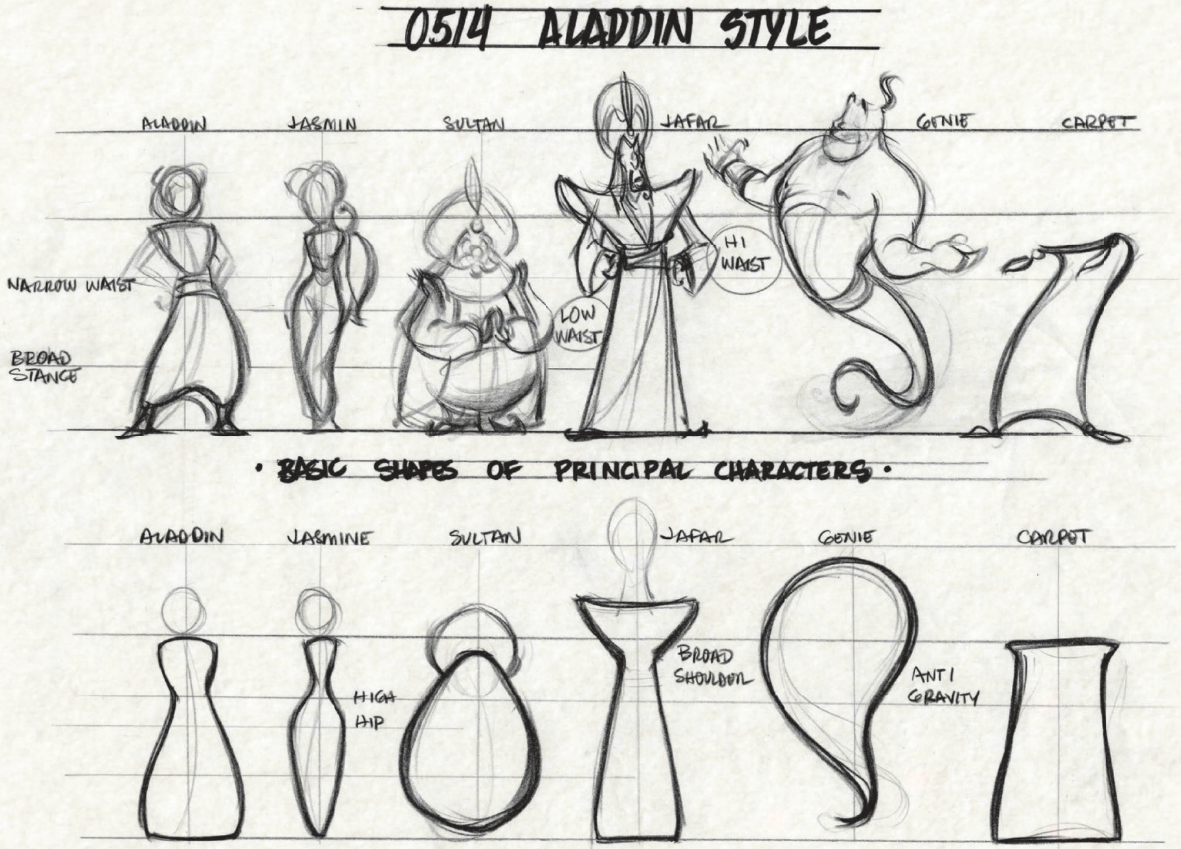

This character model guide shows the relative size and proportions of the film's main characters. It informs the animators as to how the characters might relate to each other in a scene.

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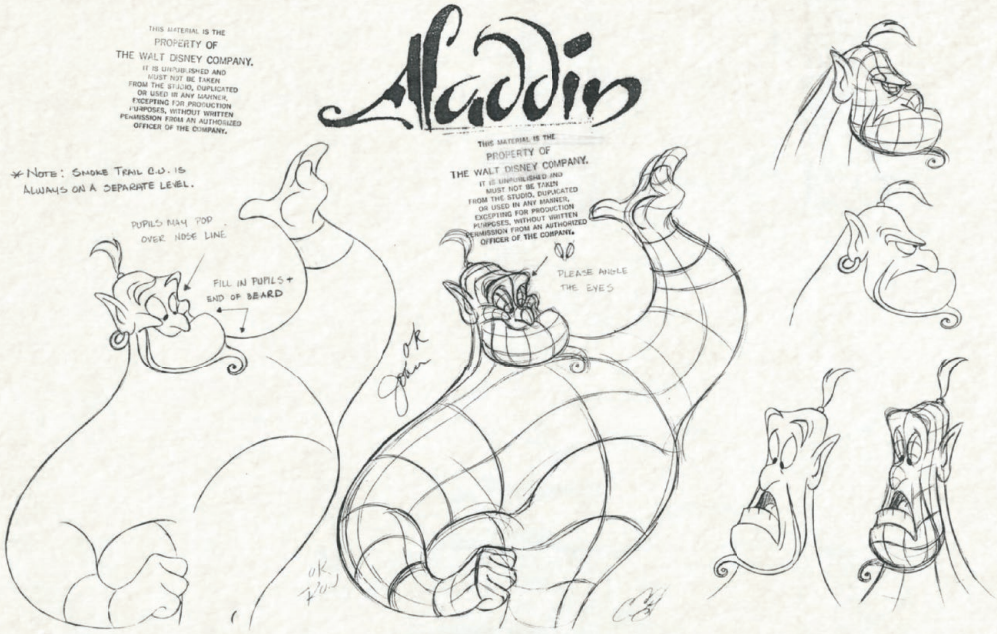
Aladdin
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PUPILS MAY POP OVER NOSE LINE
FILL IN PUPILS + END OF BEARD
PLEASE ANGLE THE EYES

This model sheet for the scene-stealing Genie in *Aladdin* was used to provide the animation team with some of the basic poses and drawing techniques used to bring the character to life.

This piece of visual development art explores some of the many shapes and personas that the Genie character is able to seamlessly shift into in the course of serving his master.

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This story sketch from the “Friend Like Me” song sequence indicates some of the power, humor and magic that the Genie possesses as Aladdin looks on in wonder.

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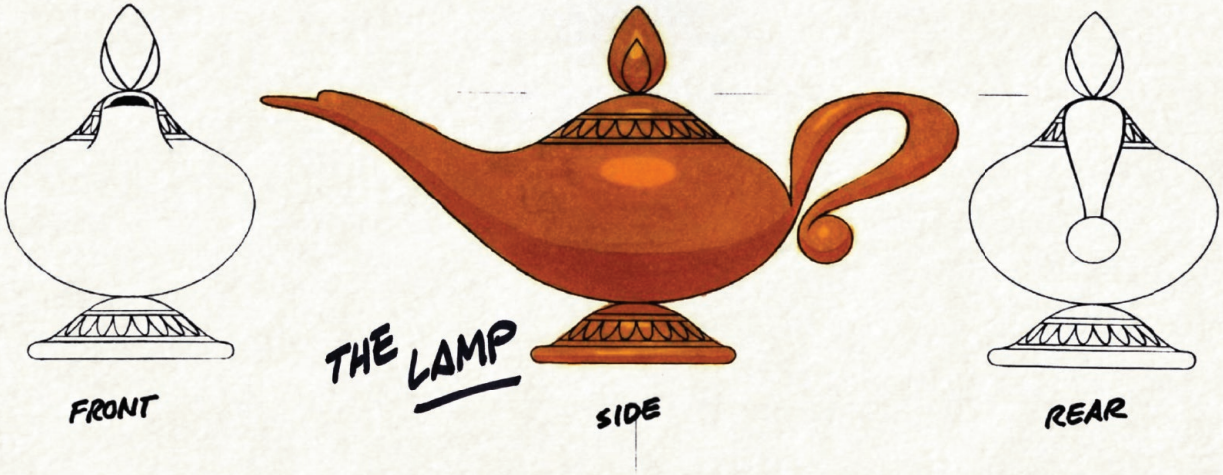
Look development art showing various views of the lamp, as the art team builds the props and sets for the film.



Model sheet featuring Abu, Aladdin's loyal, acrobatic and mischievous monkey companion, who helps him stay "One Jump Ahead" of trouble.

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Abu is seen here in three different poses, exploring insights into his personality and movements.

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Animator's thumbnail sketches for "A Whole New World" song sequence from *Aladdin*, where Aladdin takes Princess Jasmine on a magic carpet ride.

Iago, Jafar's molting, wisecracking sidekick, is pictured here in this early character design drawing.

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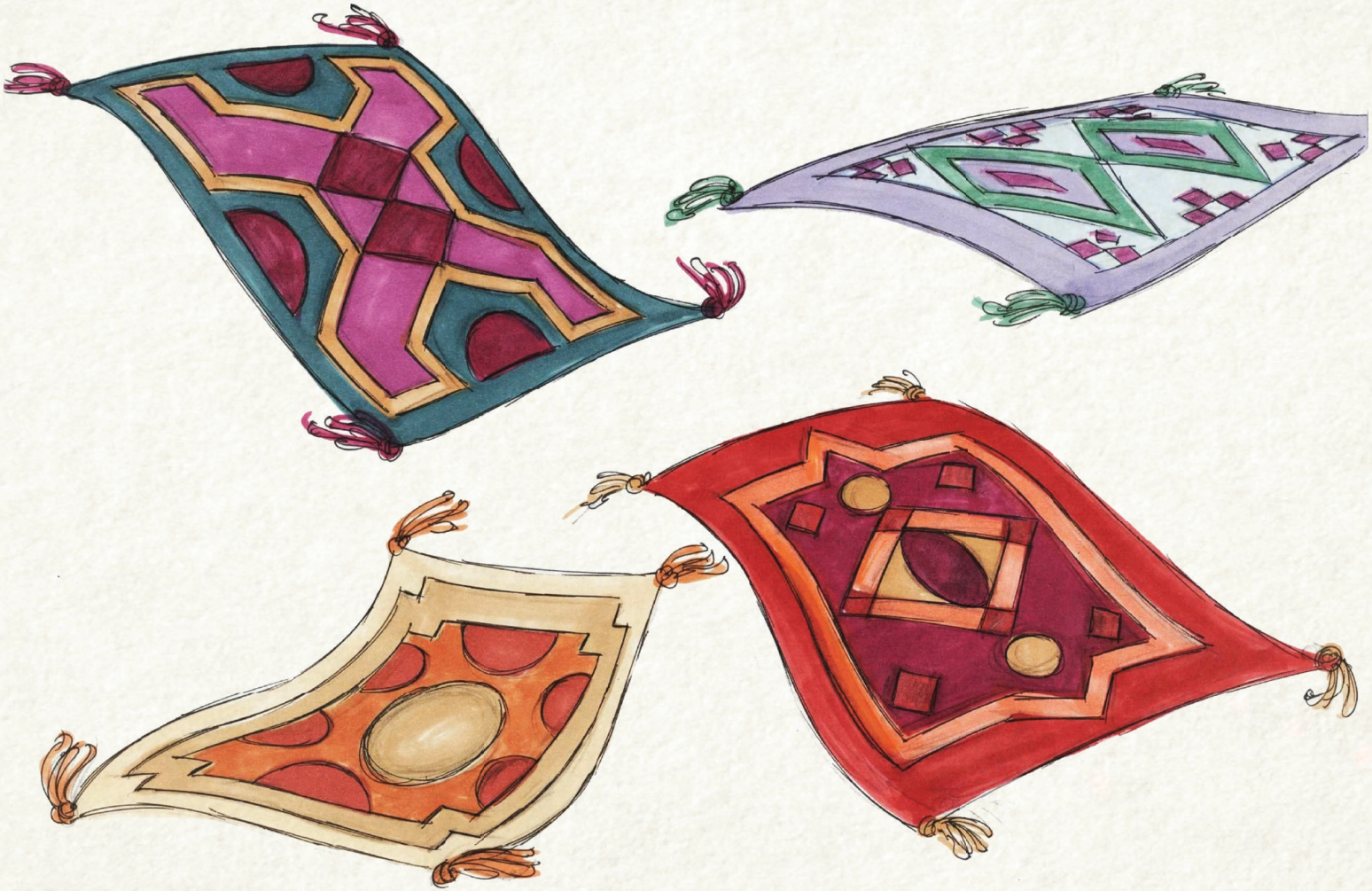

In *Aladdin*, a magic carpet takes on a personality all its own with the tassels becoming appendages that add to his body language, as seen here in a visual development sketch.

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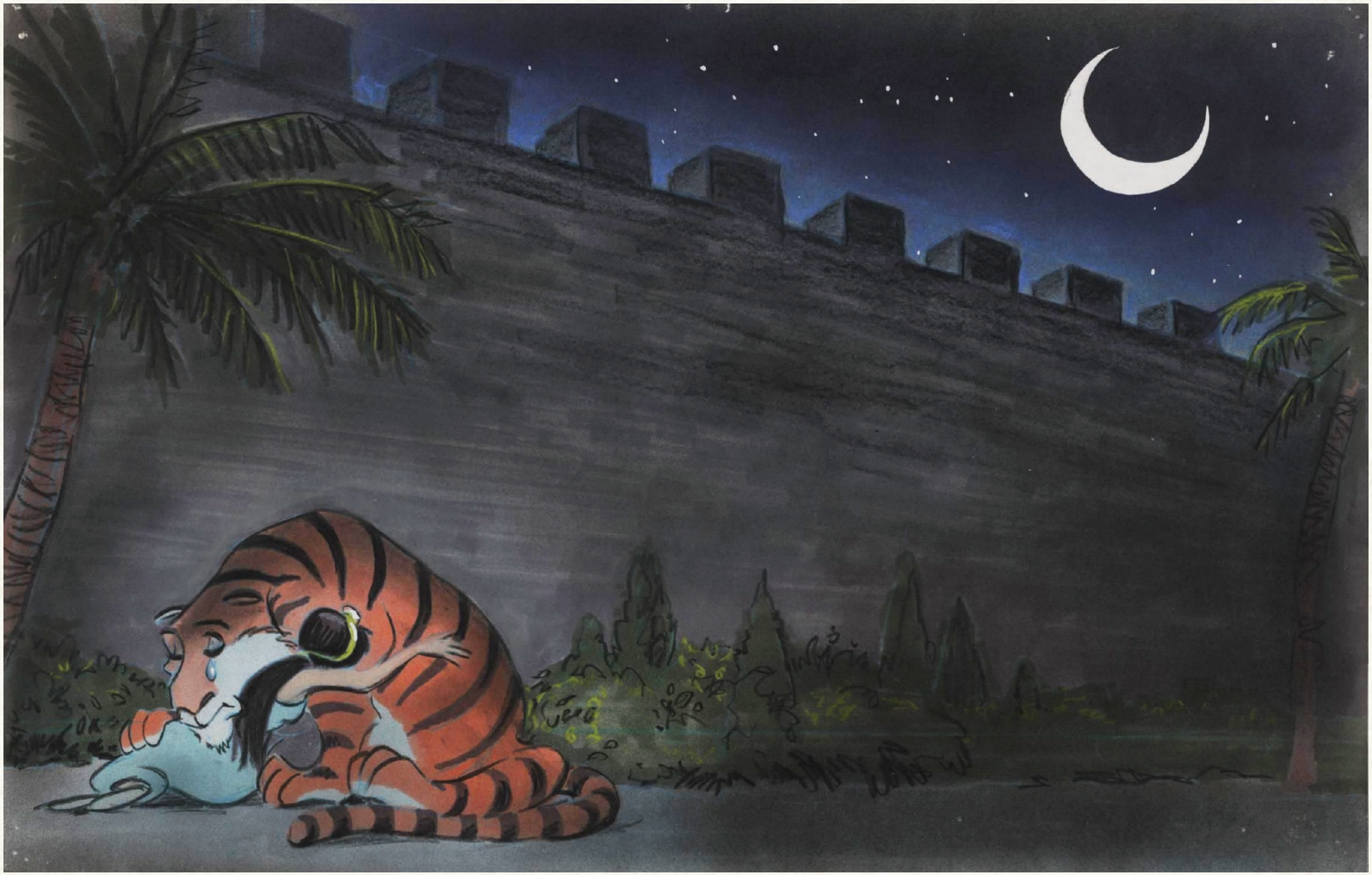

Princess Jasmine is comforted by her protective pet tiger, Rajah, after she is led to believe that something terrible has happened to her new friend/suitor Aladdin/Prince Ali. A team of visual development artists create thousands of drawings and sketches like this one in the process of bringing the story to the screen.

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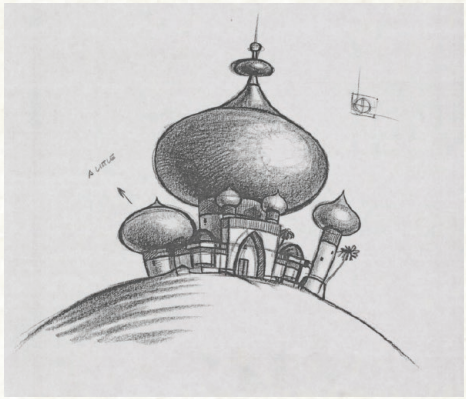
Rising mysteriously from the desert sand, this tiger's head is the entrance to the "Cave of Wonders," as visualized in this concept art from *Aladdin*. Only a "diamond in the rough" may enter, and Jafar believes Aladdin fits that description.



The Sultan's palace is the seat of power for the Kingdom of Agrabah, and this concept art was an early effort to capture the style and whimsy of the *Aladdin* production.

This piece of concept art/story sketch is an early attempt at visualizing Aladdin's climactic battle with Jafar, who has turned into a giant serpent after Aladdin accuses him of being a cowardly snake.

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Deep within the "Cave of Wonders" lies the magic lamp with a genie inside, which the evil Vizier Jafar seeks to enhance his powers and further his efforts to rule the kingdom. This dramatic visual development art demonstrates the staging and possibilities of the scene.

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